

SEATTLE LABOR CHORUS ORAL HISTORY PROJECT
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DAN ROBERTS OF SEATTLE LABOR CHORUS

INTERVIEWEE: DAN ROBERTS

INTERVIEWER: CINDY COLE

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[00:00:00] **CINDY COLE:** This is an interview with Dan Roberts for the Seattle Labor Chorus Oral History Project. The interview is taking place in Seattle, Washington, on April 18, 2016. The interviewer is Cindy Cole. Dan, why don't you just start by talking about your mom and dad, your family, how you were brought up.

[00:00:33] **DAN ROBERTS:** My father was raised up on the Mount Baker Highway in the tiny town of Kendall, Washington, which usually doesn't show up on maps; a little turn in the road. His father owned the country store and gas pump. It was one of those classic country stores. It's now been turned into a large convenience store, with a modern gas station and a Subway restaurant in back. But definitely, country. My mother, on the other hand, was raised in the middle of Manhattan Island. So I always say I have country cred and city cred.

My father was half-German and half-Welsh. His father's father had migrated from Wales from a town that it hurts to try to pronounce, on the island of Anglesey up there in the northwest close to Wales.

My mother's father immigrated from eastern Romania when he was about six or seven years old. There was a pogrom going on and the policemen were running around shooting Jews. My grandfather's oldest brother got in with group of young Jewish men who reversed the situation, went around shooting police. A number of families found it advisable to leave town quickly. They walked across Europe from Romania to Hamburg. Apparently they all took a bath in a Rothschild's swimming pool somewhere in Germany. [laughing]

I don't know much about my paternal grandmother. She was German. She died before I was born. My maternal grandmother, her parents had immigrated from southern Poland.

My dad grew up in the country; went to high school at Mount Baker High School in Deming; started at the University of Washington, and then the war broke out and he shipped out in the Merchant Marine. That's how he spent the war was traveling around on cargo ships.

He was the union representative on his ship, and at one point, some of the crew folks came up to him and said, "The officers get their pie in round tins and we get ours in these big square sheets. We want our pies in the round tins." So my father, sort of embarrassed, went up to the captain [laughing] and presented this issue, and somehow talked the captain into doing it that way. After that, everybody got their pies the same way.

My mom went through the Ethical Culture schools in New York City, elementary through high school. That was a very strong influence on her later life. Then she went off to Antioch College which, at the time was about as far left as you could go in terms of a college. Apparently the big political division was between the Stalinists and the Trotskyites.

Then she met this physicist, Jack, and they got married. They moved out so he could do his graduate work at UC-Berkeley. That's how she got to the Bay Area. My dad got to the Bay Area because his oldest brother lived there. Four out of the six siblings ended up in the Bay Area.

My parents met through their political associations and moved to Marin County, the suburbs to the north across the Golden Gate Bridge. I spent my childhood in Marin County, an extremely bourgeois kind of place. It was the second-richest county per capita in the country. We were kind of like middle class there. Anywhere else we would have been halfway comfortable. But because we didn't have a large house and a swimming pool, we weren't quite up there.

I went to a progressive private school, Marin Country Day School, for second through sixth grade. It was very academically wonderful. Socially, it was not a very good thing for me. I had some outsider feelings. I don't know whether it was partially because of my parents' politics, and also because my father at the time was a practicing alcoholic. Years later, doing several years of Adult Children of Alcoholics work, I learned about the shame-based family, so I think there was something of that going on.

The other piece of it was that the thing that I was best at was music, and the music teacher there basically played favorites with the kids from richer families. So I was not acknowledged for what I was good at. So it was very hard. I know people have had really crappy childhoods compared to mine, but looking at it, it was not a whole bunch of fun.

There were good things. We did a lot of skiing. The family did a little bit of travel. And I was an only child, and parents made the decision that basically, I was just included. The only thing I didn't go to were some of their political meetings. But I got to see all of the great British comedies—early Peter Sellers, Alec Guinness, all that stuff, and some of the art movies and stuff. When my parents went to them, I just went with them.

[00:07:09] **CINDY:** What kind of values do you think that they passed on to you?

[00:07:14] **DAN:** People used to ask me what church I grew up in and I never could say. Southern atheist was the best one I could come up with. That was something that a friend of mine in the Tri-Cities turned me on to. Until one day, this Methodist minister, who actually fired me from being a choir director at Pasco First Methodist Church—which was a good thing; then I had my weekends back—he did a guest shot at the local Unitarian Church. That's where I went after, went once a month to that, just because I was used to going to church. [laughing]

He had just read a book about how Marxism really was a religion. It had martyrs, it had saints, it had hymns, it had a liturgy, it had a moral code, it had everything. It had the hierarchy. So that kind of gave me my religious upbringing, in the church of Marx and Lenin.

It's interesting, and I know Mom didn't say anything about the fact of her Party affiliations. That's how Mom and Dad met was through the Party. I think that people of her generation are still carrying the scars of the McCarthy period. I remember, when we got back from Europe after my parents split up, my mom told me, she said, "Probably you should never tell anybody except maybe the woman you're going to marry that you're a red diaper baby." Well, I married one. Sally is a red diaper baby, too. [laughing] Found that out the night I met her.

But it's an interesting difference because there's been that much change, although it will be interesting to see whether if Bernie [Sanders] is the nominee if they're going to do all the socialist crap at him. I think him more as kind of an advanced New Deal Democrat myself, because politics have been pushed so far to the right in the media.

Anyway, I'm wandering.

[00:09:34] **CINDY:** Anything more about your mom or dad?

[00:09:38] **DAN:** My dad stopped drinking when I was about 15 and began a spiritual quest. He went through AA. He had been nervous about the AA thing because he really wasn't a religious person. His religion had been—and that was the god that failed—they left the Party after Hungary. Even though at the time, I remember them justifying Hungary by saying, "It was really all the old Fascists that were coming to take back over, the [Miklós] Horthy people. That's why the Russians came in."

He started doing lots of psychotherapy. He did all the kind of New Age stuff—he got Rolfed, he did past lives. He referred to himself as a self-improvement junkie. I did a lot of those things with him. I did scream therapy with him. We did some drugs together, went on backpacking trips and dropped acid and things like that.

My dad and I were as much friends as we were parent and child. One time he was trying to convince me that I should just call him "Doug," and I said, "Sorry. I've been calling you dad too long, and you are my father, so we can still be friends." [laughing] It worked out. He died New Year's Day 2006, up here. He'd been diagnosed

with terminal lung cancer and he supposedly had six to eight months to live. He had been living in Sedona, Arizona, where he could indulge his New Age stuff to the full. [laughing] But we decided as a family that he should be up here, and that I should keep an eye on him through that time. He came up here in December and lasted about two weeks; came down with pneumonia and died.

As you know, my mom's still around, although she's getting pretty vague. That interview, when I finally listened to it, I was aghast at how—I mean, I knew her short-term memory was messed up, but her long-term memory, there were all kinds of things that were just really confused or wrong. I wanted to get in touch with you and go back and correct it all. But it's what she remembers.

[00:12:13] **CINDY:** It's fine. Why don't you talk about your going to Europe. Were you 13?

[00:12:15] **DAN:** Thirteen and 14, yeah. My dad left and there was going to be a divorce. And it was a pretty nasty divorce, mostly about money. Basically, my mom exacted a pretty heavy price out of him to do the divorce, which meant that she had a piece of commercial property in Marin County that had maybe more than three good things—location, location, and location. It was about 500 yards from the main entrance to the main entrance to one of the two richest developments in Marin County. She's still getting money off the mortgage off of that, and some child support.

She'd always wanted to go to Europe. Her lawyer said, "You're the marrying kind. I think you should get out of town for a while." One of the possibilities for her marrying was a guy who was actually gay, which was her department chair at the college she was teaching at, and it would have been basically a marriage of convenience. It would have been hanging out with old San Francisco, though.

So, we went. Mom got in touch with Cambridge University and said she'd like to come and attend a few classes and stuff. They wrote her back this really warm "Dear colleague" letter. She was teaching at this little Catholic—well, it's now Dominican University over in San Rafael, it used to be Dominican College. It was not exactly Harvard or anything, but they were just really sweet. So we ended up living for three months in Cambridge. That was like September through end of December.

I was going to an English school, and during that time, first Dean Acheson referred to Britain as a second-rate power. A British newsman was killed in Oxford, Mississippi, in the riots there. And, to top it all off, they had the Cuban missile crisis. [laughing] And there were NATO SAC bases like 20 miles north and 30 miles east of Cambridge. So, we knew we were in the crosshairs.

The day when our ships were getting close to their ships, my last class was science, and the science teacher just lit into me. "You Americans run the world!" I said, "Hey, I can't even vote! I want everybody to get along." And I remember leaving the campus, one of my English friends said to me, "See you tomorrow, Roberts, if there is one." I was like, oh, crap.

But it was an amazing experience. I found out later like all the Monty Python folks, they were all at Cambridge at that time. They were doing funny little things there. It was an amazing place.

The rest of the time we traveled. Shortly after we got to Europe—we were in Copenhagen—my mom got a telegram from her mother that her father had died. My mother was very much a daddy's girl. As a matter of fact, her mom was pretty distant. That's a whole other story we can get into.

So, my grandmother came over, I think, in March, and we did this two-week cruise on the Mediterranean that was, again, a whole other story in itself. It was ship of fools. And we traveled around Italy, and then up through

France and into England. I think that's where we sent Grandma home. Then we went up to Scotland and back down and caught the SS France back home.

Aside from summer school when I got home, the only school I had that year was the school in England. Then again, I was traveling in Europe with a college history teacher, so I think I learned a fair amount. Also she put me in charge of the money, so that was my math education. I learned how to do lire to francs in my head [laughing] and stuff like that, going through. And, of course, at school, when we had math class, I had to learn how to multiply in pounds, shillings and pence. So, you were doing base 12 and base 10.

So I came back and got into the school. After sixth grade, my father basically insisted that I get out of the private school and go to a public school, which was actually a good thing for me. Academically, it was almost a wasted year. My homeroom teacher, who had me for half the day, was one of these guys who'd gotten out of the Army, gone to college on the G.I. Bill, back when if you could sign your name to a contract, you could be a teacher, basically. He was dumb as a post and ignorant besides.

I got in a lot of trouble because I was always correctly him. [laughing] I knew way more history than he did. By then, I was grading Mom's blue books, and was agreeing with my grades. [laughing]

But the good thing that I was actually rewarded for what I was good at. I was, at that time, singing with the San Francisco Boys Choir, so we were doing opera roles and children's roles in the San Francisco Opera.

[00:18:31] **CINDY:** When you came back from Europe?

[00:18:32] **DAN:** This was before. This was before, the last year or year and a half I was in the chorus. It was founded to supply children's roles for the San Francisco Opera. I did one season, but the kids, they really didn't know. Their vision of opera was the fat lady with the iron bra. But they knew it was something important. So socially, that year was really way better, except for the fact that my parents were splitting up. [laughing] I did find out that my dad was an alcoholic. One time my mom just decided not to let him in—to have me go let him in—and he was totally shitfaced.

But the Europe thing was pretty amazing. It was good to just see our country from a different viewpoint, and to see places where I got sick in Vienna and the doctor came to our hotel room, took care of me, and walked away. Mom had something when we were in Denmark where a doctor walked away. This was really "Hey, this is kind of neat. [laughing] I like this. We should do this." And I was Kaiser baby. I was in Kaiser up until I went to the Tri-Cities in '76. If I'd gotten around to voting, I probably would have voted against Kaiser, but I guess it's going to be okay. I hope. I hope we can just keep the Group Health name and pretty much the organization, but I don't know what happens to the cooperative. How do you buy a cooperative?

[00:20:32] **CINDY:** So, you came back from Europe.

[00:20:36] **DAN:** We came back from Europe, and Mom had been told when she left that she would have her job back at the college. And halfway through the year, they told her that that wouldn't be possible. It's one of the reasons my mom has not been terribly friendly to the Catholic Church ever since, because they lied to her.

When she got back, her only possibility was the job she had left to go work to go teach at the college, which was at a hoity-toity school for rich young ladies in Marin County, and she really didn't want to do that. She applied to Cal Berkeley in the history department. She had a master's; she wanted to get her Ph.D. They wouldn't take her. She was too old. She was 39 years old.

She heard through a friend that the School of Public Health was looking for people, and that the federal government was giving out \$300 a month tax-free stipends to people who would study public health, so she did that. She switched fields and basically went gangbusters on that for the rest of the time.

I told you, we were down in California last month where we went to a gala banquet where they give out an award every year named after her for the person who does the most good for community public health in the East Bay.

[00:22:08] **CINDY:** When you came back, she did get a job then?

[00:22:14] **DAN:** She went to school. She got a master's in public health education at University of California, and we lived in Berkeley. We moved there and my mom had a first cousin who lived in Berkeley. Her husband was a law prof at Boalt Hall in Berkeley, and mom used [Theresa?] and Michael's house as a base of operations for looking for a place for us to live.

I was actually up in Washington visiting my grandparents, my dad's dad and stepmother. But one night, when Mom was getting finished, her cousin said, "Hope you can stick around for dinner. I've been as subtle as a ton of bricks and I invited a single, recently divorced man over." That was her neighbor across the street, Herb Singer. A year later, Mom and Herb got married. That's where she got the Singer name from, basically.

He was a school psychologist in the Berkeley schools. He ran the testing program. He had been prison psychologist at San Quentin before that. He'd had Eldridge Cleaver in group therapy. [laughing] Later on, after the Panthers go going and Mom and Herb went to some Berkeley Hills radical, you know, Mao-Mao-ing the—what was that? It was the other Tom Wolfe's book in that same—anyway, it was the Berkeley Hills left-wing folks. [laughing] Cleaver was there and he recognized Herb. "How're you doin' shrink?" [laughing]

They got married, and they were married for like 23 years. We lived in the Berkeley Hills in this beautiful Spanish-style stucco house with a view of everything—the Bay and the bridge and the city and all that stuff.

[00:24:21] **CINDY:** What was it like there for you, at school and other things?

[00:24:26] **DAN:** When I got to Berkeley, it was this just amazing thing, because this is where I belonged. Marin County was not really where I belonged because it was very materialistic and money-based, whereas Berkeley was full of ideas and interesting people. The co-op was a revelation because I'd never seen bok choy before. [laughing] Except in the Chinese restaurants. I got hyper for quite a while and I was totally thrilled with where I was.

I did everything. I was on the student council, student newspaper, literary magazine, drama, music. I lettered in sports. I'm not an athlete, but I was just doing so many different things. I was on three teams.

[00:25:25] **CINDY:** These were you high school mainly?

[00:25:32] **DAN:** They had a seven-eight-nine junior high and then a 10 through 12 high school. I did ninth grade at Willard Junior High School, which was the one of the three junior highs in Berkeley that was integrated. The other two, one was almost all white and the other one was almost all Black. I think when we did our thing last week [I talked to you] about how became vice president of the Berkeley Junior NAACP, and they had a plan to integrate the junior high schools. They had a big public school board meeting in the Berkeley Community Theater, which holds like 3,000 people. It was a WPA project that they did in Berkeley. Wonderful auditorium.

Anyway, through Herb, I got the figures on test scores of white and Black kids, and it showed that basically the white kids did better at Willard than they did at the all-white school, and the Black kids did better at Willard than they did at the all-Black school. It was that integration was exactly the right thing to do for everybody. I got up and spoke in front of almost 1,000 people there. I was pretty nervous, but I had the figures in front of me. [laughing] That was a very high point for me.

Around the same time, they had passed a fair housing law in California. The real estate industry put together a proposition—Proposition 14—that was written to sound like it was a fair housing thing, but it was actually the opposite. I'd done various political things with various parents, but the first thing that I did on my own was I went into West Berkeley to where the poor people lived and went around knocking on doors, telling them about Proposition 14. It was kind of an education because I realized that most of these people couldn't afford to live in the areas where they weren't supposed to live anyway. You could just tell. I realized that to most of the African-American folks I was talking to this really didn't matter. And in some ways, they might have been happier staying with their community. But it was something that I did on my own. I think it was that year, when I was doing the NAACP thing.

[00:28:26] **CINDY:** Did you have any like influential teachers?

[00:28:29] **DAN:** Oh, plenty. Berkeley High was full of them. As I said, a lot of people who went to Berkeley wanted to stay in Berkeley, so they got their teaching credentials so they could teach in Berkeley or somewhere around, so Berkeley and the areas around had a lot of really good teachers, bright people.

I had an American history teacher who had actually gone to Pomona College. She and I got into it a whole bunch because we had lots of historical arguments. It was funny, because I was always getting lots of my peers rooting for me. Of course, I was challenging the teacher. And sometimes I was right. Actually, I was right more often than I was wrong, which really pissed her off. [laughing] At one point, we were talking and she said, "You know, you've got to work on your attitude, Dan, or this A may turn into a B." And I said, "You wouldn't do that." She said, "Well, I might."

She ended up writing my letter of recommendation for Pomona. She must have said nice things, because I got in.

But Berkeley was fantastic. I did a lot. I did a lot of drama. I was in the concert chorale, which was the top choral group. In my senior year, I was in the madrigal group, which actually had me showing up for rehearsals at 7:00 in the morning. I can't believe it now. I don't do mornings now, but apparently I did then. [laughing]

[00:30:01] **CINDY:** You also said something about a biology teacher?

[00:30:05] **DAN:** Two biology teachers. The first one was this crazy Ukrainian guy, who'd been through apparently some really rough things in World War II, Alex Panasenکو. He's still around. He lives in Portland. He's a Facebook friend. And he was just an amazingly theatrical teacher. He just did all kinds of things to keep you just going like this. We all loved him. He was kind of one of the star teachers at the school.

But one day, they had had social clubs—junior fraternities—at the school, and the administration wanted to get rid of them. They officially threw them off campus. They made a rule that you couldn't wear that showed an outside organization, and that was basically so you couldn't wear your social club jacket. But Alex, being who he was, wanted to yank the dean's strings, so he sent this other kid, Danny Wilshire—I think he had a SNCC pin and I had a CORE pin on—and I to the office because we were wearing outside organizations' stuff. [laughing] The dean didn't know what to do with us. We just basically sat there for a while and then he sent us back.

But my counselor, he thought that I didn't get along with Alex, so he switched me over to Barbara Lewis, this other biology teacher. And I was really ticked because it was kind of like getting thrown out of the star team. But I very quickly bonded with Barbara. She was just a really great teacher and a wonderful human being. And she became the teacher that, even after I was not her student, I would come back and talk to her after school. I'd share my teenage angst with her and stuff. She was just that nice a person.

Through me, she and Mom became very good friends. When we were down in Berkeley, Barbara came and visited her. Barbara's daughter is somewhat of a star in the bluegrass community, Laurie Lewis. She is well known as a fiddler and singer and songwriter. She tours nationally, probably internationally. I don't know. She was just up at Wintergrass with her partner.

But I had a lot of teachers. Berkeley High was rich in teachers. The guy who ran the choral program had left the Met's touring company because he had a family. The drama teacher was just amazing. He's still doing a lot of small theater work.

I had a lot of friends. They had cliques in Berkeley High, but I belonged to about four of them. [laughing] I just kind of bounced from one to the other. There was a clique that my girlfriend was in that was kind of, I don't know, kids mainly from the white junior high school, so I kind of hung out there. And, of course, the music crew and the drama crew. It was an amazing place. The Socialist Club was larger than the Young Republicans at Berkeley High in the mid- 60s. [laughing] That was Berkeley. Still is, actually.

[00:34:01] **CINDY:** Why don't you talk a little about your senior year? You did something with your hair? I want to hear about that.

[00:34:10] **DAN:** Oh! [laughing] That's one of my favorite stories, yes. For my 18th birthday, Mom asked me what I wanted. One of the things I wanted was to get my hair straightened because everybody then was wearing long hair—Beatle cuts and longer than that—but when my hair grew long, it just kind of went out in Bozo-the-Clown wings because of the curls.

So we went to the drugstore and got the Revlon stuff for white people, and it didn't even phase them. So I decided what I needed to do was go to the Black community and find a Black barber that could do the process on me. I hadn't read Malcolm X's autobiography yet, so I didn't know that's what it was called. Anyway, I looked in the phonebook, and there was AJ's Artistic Fingers on Shattuck Avenue, just into Oakland. So I called up and tried to make an appointment. "Nah, we don't make appointments." [laughing] I had no concept of what a Black barbershop was like. Now we know—there's movies about it—it's a community center. Women hang out there, just people hang out.

We'd been doing a madrigal performance that day, so I was wearing my suit and tie and the whole thing. So, after school, I go take a bus down there, and it turns out it's right next to Black Panther World Headquarters. I walk in there and, you know, when the bad guy walks into the saloon, the piano stops? I think the jukebox stopped, and everybody looked at me. [laughing] "Hi!"

So I sat down and kind of hid behind an Ebony magazine for a while and waited for somebody to call me. They weren't going to call me. They wanted me to go away. They thought I might be old enough to be with the cops. Who knows?

Finally I went up to one of the barbers and said, "I'd like to get my hair straightened. I want to get rid of the curl." "Oh, you want a process?" I said, "Yeah." He said, "Well, maybe you'd better wait for AJ to come." this was not a decision he felt powerful enough to make. [laughing] Finally AJ rolls in. He's this kind of

middle-aged big Black guy with a bottle of Jack Daniels in a paper bag. I go up to him and he says, “Well, I’ve got to take care of one or two other people first, but yeah, I’ll do it.”

So, after reading every Ebony magazine that they had, he finally calls me up and fries my hair. It was limp. It was just amazing. It stayed that way for a couple weeks, and then it just kind of developed a wave, and within a couple months, it was right back to its old tricks, and I wasn’t going to go get my scalp fried again so that was kind of the end of that.

That night, we went to a play at a local park and one of the young women I knew at Berkeley High saw me and she screamed. But it was a very interesting cross-cultural experience. I learned something about the African-American community culture. It was really different from a white barbershop, where you showed up, and you were in line automatically, even if you hadn’t been there before. [laughing] But I was a stranger in a strange land in that one. I just smiled a lot and said, “I hope my money is as good as everybody else’s.” They treated me fairly. I think they were a little shocked. [laughing] And they probably have told the story to other people about the time this white kid came into their barbershop.

[00:38:15] **CINDY:** Sure. Okay, why don’t you talk about going to college, your college years?

[00:38:20] **DAN:** Well, I was accepted by my first choice, Pomona College, which is kind of a do-gooder school. But I went to college for not all the right reasons. I had three reasons. One, I was expected to. Two, there was this war going on and a student deferment sounded like a good idea. Three, it looked like a good place to get laid. And my grades kind of showed that. I graduated by the skin of my teeth. You had to have at least a C average to graduate and I think I had a 2.011 grade point average. [laughing] I flunked two classes in my freshman year. They sent me a letter saying, “Are you sure you really want to go to college at this point?” My answer was, “Yes!”

In my sophomore year, I met my main college girlfriend. I lived with her my junior year. That was the year I actually got good grades. She got my ass out of bed and to class. [laughing] Senior, I kind of went back to my old ways.

They didn’t have units, they had classes. I was half a class short to graduate, so I had to take an independent study over the summer to get that half class. Got my diploma in September instead of June.

[00:39:49] **CINDY:** Why don’t you talk about the conscientious objection?

[00:39:51] **DAN:** In that summer between my freshman and sophomore years, I decided I didn’t want my student deferment to be what they knew about me. I wanted them to know that whether I had a deferment or not, I wasn’t going to go fight. So I got all the conscientious objector forms from the draft board. I knew this already, but it was confirmed that you had to demonstrate a belief in a supreme being at that time to have a basis for conscientious objection to war. And at the time, I considered myself an atheist or agnostic—probably agnostic. I try not to be too sure of too many things. That’s always been the case, and partially my mom’s influence, the great skeptic. My dad was more of a believer, in a way.

I sat down in my bedroom, which was down in the basement, for a week staring at this typewriter and trying to figure out how I could honestly file on the basis of believing in a supreme being. I sometimes say, “I found God there.” [laughing] But I didn’t really, because I wasn’t sure that was his or her name. I wasn’t sure it was this anthropomorphic thing. But I kind of just wrote some stuff, tore it up, wrote some stuff, tore it up. This was before computers, so you actually had to tear it up and start again. But I came to the idea that there was

something that unified the universe, and that it was a force for good, and that killing people wasn't good, so I didn't want to have anything to do with it.

I mean, that's it in a nutshell. But it was, again, kind of my mom's influence in the Ethical Culture thing of having ethics and not wanting to lie, even to people that I felt were doing bad things. Because I had friends who said, "Well, hell, just bullshit them. That's what I did." Got some friendly pastor to say that you were part of their congregation and yadayada. But I couldn't do that. It wasn't my style.

And they never really acted on it because the student deferment outweighed that. Had I dropped out of college, they probably would have then had to process that. And then I basically got a high draft number, and that was the end of that.

I think I told you last week about my housemate at the time. He got number two, and his girlfriend was just going crazy. I said, "Hey, you're not going anywhere." His parents were worth like two or three million bucks. They had some kind of business in Chicago. I said, "He's not going anywhere. His parents are millionaires. Millionaires' kids don't go to Vietnam." I was right. [laughing]

[00:43:18] **CINDY:** You graduated, and then?

[00:43:21] **DAN:** Then I basically was a hippie in Berkeley for several years. I just kind of did a little of this, a little of that. I was a teacher's aide at Berkeley High for one semester. I first edited and then wrote reviews for a short-lived entertainment newspaper. I was the drama editor until I got fired from that, but then I just wrote reviews. That actually didn't pay. I paid for the privilege of that. I had a small inheritance from my grandmother that I used up while I was doing that. But it was kind of an interesting thing to be on the other side of the procineum. I wrote from the viewpoint of somebody who'd been an actor.

I kind of drifted along. My best friend from college is still my best friend from college. He was in Berkeley. He was getting interested in the Society for Creative Anachronism, you know, the Medieval people. So I kind of followed him into that. Through that, we kind of got into old English drinking songs; Sacred Harp, Shape Note things, and [Celtoid?] music in general, and we formed a quintet to perform at the Renaissance Pleasure Faire in Marin in the fall and late summer. We did that. We were volunteers. We never got paid, but we were so good that we ended up on the mainstage.

After that actually, they formed a trio, which went on for years—decades—Oak, Ash & Thorn. They got to be pretty well known in the Bay Area. But this other guy in the quintet and I and my then housemate were supposed to form the Irish group, but we never did. Although actually my housemate and I performed, did some busking in San Francisco at Ghirardelli Square and the Cannery.

As that was sort of fading out, I met this woman, Louise, and we became singing partners. We took over those kinds of gigs and we did some other gigs. I started taking voice lessons from the woman who had been the director of the San Francisco Boys Chorus when I was there, a woman named Madi Bacon. Amazing woman. One of the most influential people in my life, really.

[00:45:49] **CINDY:** As far as music?

[00:45:51] **DAN:** Yeah. She taught me most of what I know about singing, and a fair amount about life. She was an amazing person. I think for her 70th birthday, she went backpacking in the Himalayas. For her 80th birthday, she went backpacking in the Pyrenees. She lived way into her nineties. Amazing woman. Never married. I think she was basically too strong a woman for any man to deal with [laughing] on a long-term basis.

That's something I have in common with Jon Fromer. He was another one of what he referred to us as "Madi's boys." He was probably on my audition committee. I was bumped up from the training group to the concert group because Jon's voice changed, and Madi wanted another guitar player.

Later on, I went to parties at Madi's house when I was studying with her, and I got to know Jon a little bit. So the first time we did a thing with him at the Labor Temple, I walked up and he looked at me and he says, "I know you." I said, "Yeah, you do." [laughing] I explained that I'd been in the chorus and had studied with Madi and all of that. But we kept that bond.

[00:47:18] **CINDY:** Then you went on to teaching.

[00:47:22] **DAN:** Yeah, what happened is basically I started giving voice lessons to pay for my voice lessons, and I realized I really liked teaching. So I decided there were two things I wanted to do for the foreseeable future, and that was sing and teach. I went back and took one or two teaching classes, and really liked them, but I knew that there had to be a way. So applied for the program at Mills College—it's a women's college but they let men into the graduate stuff—and got accepted, and got an basic elementary teaching credential there. But what I wanted to do is teach elementary music.

So, on my 27th birthday, April 9, the assistant superintendent from Pasco in the Tri-Cities came around. He had federal money to recruit minority teachers. So I signed up for the interview just to get experience interviewing in my three-piece green corduroy suit [laughing] with the bell-bottom pants. I walked in there and handed him my resume and we shot the breeze about this, that and the other. He kind of was [unintelligible] interviews and he said, "Hey, how would you like to teach elementary music?" I started jumping up and down and hugging him and giving him the general impression that that's what I wanted to do. He said, "Well, I'll look into this." Because apparently what they had, they had two elementary music teachers in the district and one of them wanted to teach kindergarten.

He came back for a second round of interviews. He hired two other people, one Black woman and one white guy. But there were still some questions about this, that and the other thing. I had to set up summer school in music education, which I did. And they offered me the job, and I took it.

So, sight unseen, although I'd seen slides, I accepted a job in Pasco. A friend of mine drove me up there in my old Rambler with my waterbed from on the roof rack. We came over the Horse Heaven Hills, looked down on the Tri-Cities, and I was pleasantly surprised that there were actually trees there. I had this image of this desert with scrub brush and whatever. But it was beastly hot. It was very different. I stayed with my friend, the white guy and his wife that had been hired there.

But we almost immediately got on the train and went to Seattle—neither of us could deal with the desert heat—and went and visited my aunt and uncle up north of Seattle. We came back, sent my friend home and got a travel trailer to live in, which was a big mistake, got into a trailer court, and started teaching. It was very different. But I was really enjoying the music. I pretty quickly bonded with the kids, because I was somewhat of a kid myself, and they saw that and liked that.

But I was definitely a stranger in a strange land, moving from Berkeley to Pasco in 1976. Because in 1975, they still had signs in Kennewick that said, "If you're Black, be out of town by sundown." By the time I left the Tri-Cities nine years later, half of my Black friends lived in Kennewick, so there had been some real change.

My second time visiting the district office, the superintendent's secretary came bouncing out and said, "Oh, you're the new music teacher! How would you like to be a church choir director?" I said, "Well, does it pay?" She said, "Yep." I said, "I'm your man." Because the first year teaching, you almost pay for the privilege of

working yourself to death. But that was a very helpful thing for me, because it gave me instant respectability. I was at three schools, but I had one principal who was my evaluating principal. Basically, what he said was going to be something to do with whether I got to work the next year, those kinds of things.

One day in the middle of the year, I went to talk to him about something. His door was closed and the secretary said he had somebody in the office with him. Finally, the door opens and out comes the principal and one of the elders of my church, who happened to be the town historian. He and I had had wonderful talks about history. So Walter just lit up and said, "Oh, you got Dan here. You're so lucky to have such a bright, intelligent, wonderful guy." He just started singing my praises, and the principal was just looking. "You talking about that hippie?" [laughing]

Because we'd butted heads. He was a former band teacher from Montana and he thought I should be playing Sousa marches for the kids, and I was playing the Rolling Stones. There was definitely a culture gap there, but when he realized that somebody he looked up to liked me, he basically decided "Okay, do your job. Do it the way you think is best and we'll get along." And we did. So, that was helpful.

I stayed in the church for six years. It was kind of a silly thing. It was a very small choir and a very small church. It was a dying church, basically. The average age was pretty high, and now it's a Mexican church because there weren't enough Methodists in Pasco to keep it going.

[00:53:51] **CINDY:** You told me one story about the [unintelligible] .

[00:53:54] **DAN:** Oh, god, yeah. Well, when Booth Gardner got elected governor, he declared the Year of Education. Then they cut the budget by 20 percent, and I got tossed into the classroom. I got to teach fifth grade for two years. The first year was really tough. The second year was a little less tough. The only specialist help I got was a music teacher, so somebody came in and taught music, which was the only thing I knew how to teach at that point because I'd already been teaching music for four years and I'd forgotten most of what I'd learned in regular teacher school.

The second year, I went to a different school with a principal I got along much better with. He was actually a friend. He was an African-American guy from somewhere around St. Louis. One of the most elegant people I've ever seen. I was in the teachers' lounge one day and Carl came out and said, "Dan, I need to talk to you in my office." Crap! What have I done now? [laughing]

He informed me that Carmen Garcia, one of my favorite kids, had been captured by the migra, the immigration folks. She and her brother were caught in recess and they'd already gotten their mother and they were on their way to Mexico. What Green Giant did in those days is they'd get the migrants in to pick the asparagus and can them and whatever, and once the season was over, they'd call in the migra and clear them out. Since then, I've never consciously bought anything made by Green Giant.

It just really shattered me, because after recess I had to go teach reading, and I had kids from all three of the fifth-grade classes. We did reading groups based on ability, so I had like two reading groups. I didn't teach any reading that day. I just said, "Hey, Carmen's on her way to Mexico with her brother. They've been captured, and I'm too upset to teach." We talked about it and I said, "You know, you can have your opinions one way or another about this, but this was somebody we knew and loved."

My feeling was that we needed more people like Carmen in this country, because she was a wonderful kid. She was the kind of kid who she'd finish her work and find somebody to help. She wasn't reading grade level, but I

knew by the end of the year she would be because she was a hard worker and a smart kid. Beautiful kid. She had the classic Mexican-Indian features. Just gorgeous kid.

So I talked. That night I got in touch with somebody up in Yakima—I don't know if it was El Centro de la Raza, or something like that—and talked to them about it. They said, "Yeah, they got her at recess because legally you could have kept them out of your classroom." I would have been within my legal rights to say, "You cannot come in here." That's why, when we do that version of the Plane Wreck at Los Gatos [Deportee] song, the deportees' song, we get to that verse about "Welcome to Juan," and I always tear up. Sometimes I just cry. I'm just sort of used to that. When that happens, I just go right back to that and how upset I was.

[00:57:42] **CINDY:** Anything more about teaching? Did you move on?

[00:57:44] **DAN:** Well, I burned out. In a flippant way, I said, "I'm too much of an anarchist to make a good authority figure." But that was a lot of it was I wanted to get the kids really excited, but when you get kids excited, you can't always channel their excitement. So, I burned out in Pasco, and I made a resignation deal where they weren't going to say why I left.

I substituted for a couple years. I got my chops back. I got a long-term substitute offer in a district outside of Tacoma. What it was was it was about the third week of September and I was the sixth teacher in the room. The regular teacher had come in and crashed and burned from health problems, and then they had just basically chewed up and spat out all the substitutes.

I went to the previous substitute's house to get the gradebook and it was all zeroes, almost all zeroes. And I had to do report cards after a week and a half of this. So I went in there, and for the first two days, all I taught was manners. I said to myself, if I can't teach subject matter the next day—because if you stay in a long-term substitute position, you end up getting better pay once you've been there for two weeks or something. I thought that would be good, but if all I was going to do was teach manners, it wasn't worth it.

Fortunately, I had three sections of 8th grade American history and then a homeroom kind of thing, reading, writing and social studies or something like that. At least in a couple of the 8th grade classes, I taught some history. So the next day I just came in and told each of my classes, "I don't know what else you're going to learn today or this year, but you're going to learn a new definition for stubborn. You're looking at him.

The vice principal basically said, "If a kid gives you any shit, just give him a form to go to the office. You don't even have to write what it is. I'll find out what it is." And I had a stream of kids headed to the office [laughing] for a couple weeks there. They had to test me. After about a week, I knew I was doing some good because I got letters from two parents saying, "Thank you for creating some stability."

I'm not a morning person, so I'd show up at the last moment before—well, you had to be there a half hour before the kids, so I was there like 29 minutes because the kids showed up, but I would always stay late. One night after a week or so, the night janitor came in and he was cleaning up the room and he said, "You know, this room is so much easier to clean up since you got here." I said, "Yeah, because I make the kids pick up their crap."

Anyway, I turned that situation around, and I got a very enthusiastic letter of recommendation from the principal, which helped me get a job in Edmonds. It was a part-time job. It was a limited, one-year contract, but they liked what I did so they kept me on.

Somehow, through a friend of a friend or something like that, I found out that the Bertschi School in the north end of Capitol Hill—a school described by the librarian at the time as "a school for the children of the

politically correct rich.” It was like ACLU lawyers and Group Health doctors. Actually, Howard Schultz’s kid was there. I made a point of not knowing who he was because of my experience as a kid.

I worked part-time between those two, and actually it ended up being—well, on paper full-time. It was more than full-time because I was juggling two different schools, two different systems, everything.

That got me starting to burn out. Bertschi let me go after about four years and then I got run out of Edmonds a couple years after that again. It was a temper thing. I was losing my temper, which I shouldn’t have done, but I was in a rut. I was in a bad rut. So, made another resignation deal. A guy who’d been teaching at my last school switched to the Highline District and had a special ed class, and he asked me to come in as his teacher’s aide, so I did. That got me started doing the teacher’s aide thing, which I did for that year in Highline. But I got written up for—I thought I was joking with this kid who had, I don’t know, muscular dystrophy or something, but apparently they thought I was giving him a bad time, so they wrote me up for it. So when I went back to go there, they kind of made it known, and I actually looked and saw the write-up and said, “Okay, I’m not going to stay here.” Because I was living in Edmonds, so it was kind of a long commute anyway.

I looked into Shoreline and got hired to do a one-on-one with an autistic kid in the special ed class. I had done a little subbing there before and they’d gotten to know that I was a musician, so I’d bring my guitar. One of the special ed teachers was a real fan, so another one hired me. But it was the little complex deal, so we all kind of worked together. It was a very pleasant thing. I got to be very, very impressed with how the whole district ran.

The next year, I ended up being one-on-one with a kid with Asperger’s at Shorewood High School. That summer, when I was unable to collect unemployment—because if you work as a teacher’s aide, you can’t get unemployment in the summer. That’s something they wrote into the rules, which really sucks.

But anyway, a woman I knew through Maritime Music, who did a lot of volunteering at Northwest Seaport, called me and told me that they were looking for somebody to kind of run the office, keep the Wawona open, run tours, do this, that and the other thing. Did I know anybody who’d be interested? I said, “How about me?” So I went and talked to the president of the board and he hired me.

It was kind of neat, because by then I was just starting to do the old folks’ homes. They said, “Okay, if you have a gig, you just close down the ship, close down the office, put up a “back at” sign.

[01:05:18] **CINDY:** Why don’t you explain what the Wawona was.

[01:05:23] **DAN:** The Wawona was built in 1897 near Eureka, California, to haul lumber from the Northwest to California. She did that until 1913, when steamships took over the lumber trade. So, she switched to fishing for cod in the Bering Sea. Did that until after World War II—1947 was her last cruise. During the war, they chopped her masts off and used her as a barge to bring cedar down to Boeing for airplanes, so she was a veteran. And she was really an amazing symbol of Seattle’s maritime past. She had wintered over in Lake Union for most of her cod-fishing years. She was owned by Robinson Fisheries up in Anacortes, just east of the ferry landing there where you see all those pilings and stuff. That’s where they used to dry the codfish.

But she was old and rotting, and we tried various ways to raise money to get her saved, one thing or another. [sighs] Something I found out about Seattle, you know, every city has a personality, and part of Seattle’s personality is to look to the future, not the past. That’s why we’re losing so many of our historic buildings, because people just don’t give a shit. And, as Paul Allen was getting more and more traction in that South Lake Union area, apparently he felt that the Wawona ruined the view. We thought the Wawona was the view. But the

city went with Paul, and they basically did all kinds of things to keep us from being able to do anything about the Wawona. They did some bait-and-switch stuff on us.

I'll never forget [Greg] Nickels for two things. One, the way he treated the homeless and the other was how he treated the Wawona. He basically made the Wawona homeless.

So, they finally towed her off and broke her up to go to MOHAI. There's a sculpture made out of her keel that, I'm sorry, it looks like a syphilitic penis as far as I'm concerned. [laughing] I'm glad she's somewhere. And actually, there's a couple of pieces of her right over here. I have one of her hanging [unintelligible], you know, the things that hold the deck up, and some chunks of her frame right over there [unintelligible] basically. The then-president of the Northwest Seaport took as much of her that were in pieces and distributed them around to people who'd known and loved the Wawona.

I was very close to that ship. I gave tours on her. I dislocated my right shoulder on her keel going through a hatch during a high school tour.

[01:08:39] **CINDY:** You also did concerts.

[01:08:46] **DAN:** Well, something that they'd had before was sea chanty sings, which had died out, I don't know, five, six, seven, eight years before. So, I revived those, and there had been concerts. We ran concerts on the Wawona in the summer. Then we started doing a Christmas concert. This was with the Cutters, and it was the Cutters and Friends Christmas Concert. When the Cutters imploded, the Whateverly Brothers took over for them, and it's now the Whateverly Brothers Yuletide Concert. It's the first Saturday of every December at Emmanuel Lutheran Church. You all come, now.

[01:09:34] **CINDY:** You are part of the Whateverly Brothers?

[01:09:36] **DAN:** Yeah, and actually Northwest Seaport used to sponsor them, but they wanted to get out of it so a new organization called Maritime Folknet that I'm on the board of is the other organization that sponsors it. So I'm kind of on both sides of it.

[01:09:54] **CINDY:** What other music do you do around the area, as well as the Seattle Labor Chorus? Because you're quite involved and have been.

[01:10:04] **DA:** I make part of my living—the part that's not retirement income—off of playing the senior circuit. We play at retirement homes, assisted living, dementia facilities, adult family homes, nursing facilities. I used to do a lot of dementia, because what I found out is a lot of musicians won't do dementia because they don't get that audience feedback. I learned that basically, you go into a group like that, if you see a couple people tapping their toes, that's like a standing ovation. So you have to have a feeling of what they're capable of, and then it's coming in. And the music apparently does reach them, especially very rhythmic music, so I tend to do really bouncy stuff. Not very many beautiful ballads or anything with the demented folks.

After I burned out in Pasco, I moved over to this side of the mountains. I was living in the south hill of Puyallup. A bunch of years before, I'd picked up some hitchhikers in Berkeley. The foot of University Avenue—it's still there—is one of the great hitchhiking spots in the world. I remember one time driving by there, there was this Asian guy that had a sign that said, "Hawaii." And he wasn't there the next day, so I figured he probably got a ride.

But I picked up this hippie-looking couple there, and they were going—well, their sign said Portland but they were actually going to Tacoma. And we became road friends, basically. Shared a hotel in Klamath Falls—and I went up Highway 97 east of the mountains. So we got to Biggs, Oregon, where the bridge goes across the

Columbia. And they headed to Portland to go back to Tacoma, and I headed out to Pasco. But they were two-thirds of the ownership of the Antique Sandwich Company down in Tacoma near Point Defiance.

My dad and I always did something in the summer in the Northwest. We'd go camping and we went backpacking, one thing or another. So the next time that we did that, I met him in Tacoma, and we went to the [unintelligible] and had some pie. And Dick Meyer, who now runs Traditions Fair Trade down in Olympia—and they still own the [unintelligible] —but anyway, his pies were so good, we kept coming back every summer, because he made them with whole wheat flour and honey. I don't know how he got the honey spread around.

Anyway, a couple years after that, Dick said, "You should come by sometime on a Tuesday. We have open mics there now," and it was Victory Music. So when I moved to that area, I was working for Ted Brown Music down at the Tacoma Mall, which meant I got out after 7:00 or so, so the thing had already started. So I went to one and this guy got up and sang an Irish song and a sea chanty. Afterwards I went over to him and said, "We probably know some songs in common." He said, "Well, come with me over to the bar across the street." Because a lot of people, as they finished their sets, they'd go over to the bar and drink beer and sing songs and play stuff.

There I met the Ferryboat Musicians, and Kat Eggleston and Steve Guthe, and several other people who are still friends. Somehow somebody came up with a question about a song, and it was one that I knew, so that gave me sort of instant folk cred. That became my center. I called it "my Tuesday evening church." After I stopped working for the music store, I started signing up for the open mics. I think I even signed up to go late even before that.

That's basically where I met—my entire social life as of now pretty much still emanates from that. Scott Reed and Sheri Hinshaw were both Victory volunteers when Sally and I were running concerts up in Lake Forest Park, so the Chorus really came out of that, too. I met Sally at an open mic. She saw me sing and said, "There's something special about that guy. He sings from the soul."

[01:15:02] **CINDY:** How long have you been married?

[01:15:03] **DAN:** Just about a year and a half.

[01:15:06] **CINDY:** Right, but together?

[01:15:07] **DAN:** Twenty-five years. We got together on September 11, and last year on September 11 I got her two silver hearts intertwined at Fred Meyer Jewelers because it was the silver anniversary. Yeah, I'm a little romantically retarded, so it takes me a while to get around to things.

[01:15:33] **CINDY:** What about how that morphed into Seattle Labor Chorus, or how you got involved with them?

[01:15:40] **DAN:** Well, it was like probably late winter or so, I called up Sheri because I needed a volunteer to help run the concert. She told me that she wasn't going to be doing much Victory volunteering because she was going to be in this labor chorus, because Pete Seeger was coming to Folklife and he wanted a labor chorus, so she was going to do that.

After Folklife, I called Sheri again. I said, "Well, are you ready to do this now?" She said, "No, they're going to keep the chorus going. But we may not have a director. The woman who was directing us said she might not

want to keep doing it.” I said, “Well, I’ve conducted choruses. I’ve taken conducting in my music teacher college.” She said, “Oh, come down and take a look.”

So I went down to a rehearsal and there were like four or five guys singing bass, and three nice-looking women singing tenor. I’d always wanted to be a tenor, so I decided to be a tenor. I watched Janet [Stecher] work and thought, I can’t do that. I hope she stays. [laughing] Which she did. Janet and I butted heads a whole bunch early on. It took a long time for her to realize what I knew. But I instantly recognized her as a genius.

One of the things I’ve known about the geniuses I’ve known is most of them have not been very easy to get along with. A guy that was my housemate for a number of years, it turned out he’d been tested twice at 175 I.Q. His best friend in high school was Jay [unintelligible]’s son. But he also gave me a B eye one night when he came home drunk. [laughing] So I’ve always been one of the people who say, “This is part of the fact that people that smart get very impatient. They can’t understand why the rest of us can’t keep up.”

I was glad that Janet stayed because there was no way I could have done—when she talked about the retirement thing—and I am going to e-mail her and say, “There are certain things I can do,” because she had made it sound like we have this pool of talent, and that there might be, within this pool of talent, enough different people who could do different things.

I very quickly got that this was a really cool group of people. I remember I always say that when I first was going to go to a rehearsal, I thought I’d be hanging out with a bunch of left-wing people. They’re all going to be pissing and moaning about the state of the world. And what I found out was this is a group of people who just really liked to laugh. They laugh more than any group of people I’ve been in.

And I’m a tribal person. I have several tribes. There’s the Chorus, there’s the Maritime Music community, there’s Victory Music. I like communities. That’s what I’m into.

So, that got me into the Chorus. I sang tenor for about six, seven years, I think. Then finally Jim showed up. I said, “Thank god there’s a male tenor.” Actually, he showed up long before. Somewhere in there, I decided, okay, I really am a bass. Back when my voice was changing, I wanted to be a tenor because I was into opera and the tenor was always the hero. He got the girl and all that. The bass was the villain who got stabbed in the second act, and the baritone was comic relief. So, I ended up as a bass baritone. That was the other reason I sang tenor, because I just kind of liked it. And the parts were much harder. The tenor parts are much harder than the bass parts. When I got Ginger into the Chorus, she said, “Boy, these parts are hard.” I said, “Yeah.”

Basically what’s happened in the way the arrangement community works is that the altos quite often get the melody, either the altos or the sopranos. Sometimes it moves around, but the tenors get what is usually considered the alto part, which is like not a terribly wide range usually, and as unmelodic as possible. A bass part, you can usually get through the ones and the fives, and the soprano part, as often than not, is either the melody or follows the melody as a descant. And the altos seem to get the tenor part or the melody, and the tenors are stuck with the hard stuff.

[01:21:06] **CINDY:** Yeah, I agree. Okay, are you feeling like finishing up?

[01:21:11] **DAN:** I don’t know. Have we covered all the areas you wanted?

[01:21:14] **CINDY:** I think we’ve covered, but is there anything else you’d like to talk about?

[01:21:21] **DAN:** I don’t know. Still an intensely political animal. I haven’t really done much besides give Bernie [Sanders] money, but I definitely want to support him. I was doing something the night before the

caucuses, so I didn't even get up to go to that. But according to Ginger, it was two to one for Bernie at our caucus anyway. [laughing]

But if Hillary gets it, that's the political reality is that the Democratic Party is—I remember when people were so disappointed with Obama, and I wasn't, because I knew he was a corporate Democrat. The color of his skin has nothing to do with it. He's a corporate Democrat. He took money from Wall Street. He may have pushed Dodd-Frank, but Holder didn't put any of those assholes in jail, and I think that's what they bought with that money was their get-out-of-jail-free card. It's too bad, and it's too bad that the statute of limitations is over, too. Because Bernie would probably find a way to put their asses in jail [laughing] where they belong. And it should be a real jail, too, not one of those country clubs. Should be the ones where they're afraid to take a shower. So, as you can see, I also have a temper.

[01:22:47] **CINDY:** Yes. [laughing]

[01:22:48] **DAN:** I try not to hold grudges, because the few times that I've held grudges, I've usually regretted it. So, I look forward to many more years with the Labor Chorus. It's a wonderful group of people. It gives me an outlet for my political urges that also match with my musical urges.

If I ever get around to fully retiring, I'd like to get a band together that's the Labor Chorus band that would probably do a little more accompaniment with the Chorus, and maybe do our own gigs, too. As of now, I'm still plenty busy with all the things I'm doing—a little too busy probably, but that just seems to be how I run my life. Sally and I are sort of opposite that way. When she retired, she retired. Then again, she's a homebody, and I'm an out person. But that means I come home to a really nice home.

[01:23:54] **CINDY:** Yeah. Nice. Okay, feeling finished?

[01:24:00] **DAN:** Yeah. If I think of anything, I'll call you.

[01:24:02] **CINDY:** All right. Thanks so much.

[01:24:03] **DAN:** If you think of anything, you can call me.

[01:24:05] **CINDY:** Okay, thanks so much, Dan.

[01:24:07] **DAN:** Thank you.